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Official Organ of The Washington Conservatory of Music.

The  
**Negro Music**  
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*A Monthly Publication devoted to the Educational Interest  
of the Colored Music Teacher, Student and  
Music-lover.*



# The Negro Music Journal

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J. Hillary Taylor, Editor      Agnes Carroll, Assistant



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# The Negro Music Journal

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CONTENTS FOR NOVEMBER 1912

"Oh, lull me, lull me, charming airs !  
My senses rock with wonder sweet !  
Like snow on wool thy fallings are ;  
Soft, like a spirit's, are thy feet.  
Grief who need fear  
That hath an ear ?  
Down let him lie,  
And slumbering die,  
And change his soul for harmony."  
—A. M. T. S.

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The  
**Negro Music Journal**



A Monthly, devoted to the Educational Interest of the Negro in Music.

VOL. II.

WASHINGTON, D. C., NOVEMBER, 1903.

No. 15.

## MUSIC AS A PROFESSION,

Miss Harriet A. Gibbs.

Assistant Director of Music, Public Schools, Washington, D. C.



For the art of Music, the great reformer, Martin Luther, once said: "I verily think, and am not ashamed to say, that next to Divinity, no art is comparable to music." Let us consider what gives this art so important a place and why it is called the Divine art.

It can readily be seen that rythm, harmony and meiody are the three great elements of music. Rythm suggests symmetrical motion, the law of the universe; harmony, the relation of one part to another; melody, the language of the heart. If we enlarge and combine these elements we can see that they embody the science of the universe and the outpourings of the heart. These elements aim at the ideal. The ideal is realized in Divinity, and the heart never reaches its ideal until Divine melody vibrates upon the chords, and links the soul with God.

Hence music is something more than an cartickling fancy; its mission is something greater than the mere pleasurable passing of an idle hour during which you may chat, laugh, pat the foot or shake the head. There is something which bears the name of music, I must confess, and deserves no more attention than this: it tickles the

ear, it tickles the foot. That may be the reason why the body involuntarily turns and sways at the melody of the popular waltz: it tickles the foot.

But the art which deserves the name of music appeals not through the ear to the lower faculties and nervous system of the body but through the ear as a medium to the highest faculties of the soul. Then can it soothe the savage, calm the restless pulse of care, lull the tired to slumber and raise the spirits of the sorrowful. Then *only* in its purity can it arouse a passionate devotion to all that is most noble, lofty and spiritual.

Music is the typical art of the century and demands profound study not only for its grand results and great opportunities, but for the important place it holds in the whole progress of time.

The history of music is rich in intellectual suggestions. The grand culture of the Greeks can not be fully understood without some knowledge of the important place it had in its powerful civilization.

The history of Roman Catholic music throws a light upon the thoughts of the middle ages and the power of that party. But in no age and on no people has music had so direct an influence or so close a tie with the actual history of a people as it has with the Negro. Music was with him in the dark days, music of joy and sorrow the true music of heart and soul.

In those days nearly all the instincts except his passion for music were crushed, all that is dearest and sweetest in human life denied him but that inborn talent stood the test of the refiners fire. Whether it will come out pure gold will be revealed later. All say that the Negro is a natural born musician, orator and actor. Do we believe it and realize the power of the natural born musician? Do we know the great refining influence of this art and feel the need of all such influences for the advancement of the people? We must not overlook these points nor depreciate the original melodies which tell not only native talent but volumes of national history. The Negro is said to lack originality but these melodies alone belie that statement. For was ever ignorant simplicity, sorrow and affliction, hope and divine trust more beautifully expressed? After a close study

and analysis of music, ancient and modern, you answer: "It was not."

The statement of the broad-minded eminent Bohemian composer, Antonin Dvorak, that the Negro melodies were the only true American music, should be a great source of inspiration. Let the public discuss and deny as they may, time will tell how these and kindred themes will be absorbed in the great musical works of the future.

All thanks to Dr. Dvorak and Mrs. Thurber for their efforts in New York in this line and let us not be slow in recognizing this as well as all other points which give the race greater respect and distinction whether in art science or trade. The main question before us today is how can we as race workers best lend our aid to the proper advancement of this art as a profession and show its necessity as a branch in our educational work.

Let us first see that music has its place in our schools. Open the way for the colored youth not only in trades but arts.

Open every avenue that no refining intellectual nor Christian influence may be overlooked. Every one should study music to some extent just as everyone should study literature, not necessarily to make a musician or poet but to become familiar with some of the highest forms of human intelligence, to broaden the intellectual capacity and cultivate a spirit of liberality. To feel the full power of music and to know its worth should be the aim of every cultured man or woman. Let us encourage talent when we see it, for the Negro artist of this generation has a struggle. *Some* insinuate he has an easy way of making his living off the public; *others*, that his classical productions are too fine to enjoy—that they want something they can understand. Suppose he gives them what they can understand, then they assert that he is no finer than anyone else.

Let those who would enjoy the classics listen silently, attentively and intelligently, and by persistent effort they will fathom from the beauties of Bach, Beethoven, Mendelssohn and Wagner a depth of melody and harmony before undreamed of.

Next, let us know and support competency by trying to create a sentiment which will distinguish between a common concert or church "fair" and a truly artistic entertainment by artists who



bring before us the results of years of toil and expenditure of hundreds, even thousands of dollars, and let us show our conception of worth by not refusing to pay a respectable admittance fee to such entertainments.

Let us also help to speed the time when that wonderful instrument, the violin, may be rescued from disrepute in some parts of our country. In other words, let as while driving ignorance and superstition from our ranks, consider our work not well done until we drive all of the devils out of the violin. I was once in a concert in which the entire program had to be altered because we found the violinist would not be allowed to bring his violin over the threshold of the church door. It is to be hoped such superstition will soon pass away and *all* may realize the power for good which music may instill, no matter on what instrument it is played.

As a profession, music offers not wealth to its worshipers.

It requires that they lay at its shrine time, mind, soul and plenty of nervous energy, and it gives in return only a fair living, but wealth in the thought of a life devoted to high and noble thoughts and emotions, bettering self and humanity and perhaps leaving something new in the history of the art.

Few artists have ever been rich, indeed few musicians, yet it offers as much emolument as any profession, all things considered.

We have made a glorious beginning in this profession. The original Fisk Jubilee singers have brought before the entire world a knowledge not only of great vocal possibilities—but of great power of interpretation.

We must not be satisfied with uncultivated talent, but realize that brain and incessant hard work are essential to produce true art. That to merit the name of a musical nation worthy leaders must be produced. Mere prodigies will not do but we must first have: a breadth of culture in literature, a knowledge of the past, a history of not one race but of the human race. If to a person possessing this, you can add a sympathetic heart and talent and true purpose, you will have a great artist.

Many are doing a great and noble work in the rank of this profession. Time will not enable me to name all. But seek them out,



encourage and aid them. "You can only know the beauty of your garden by walking in it," says Tapper. So look after the flowers, tend the rare ones with care, watch their budding and unfolding.

Enjoy the spiritual awakening in the divine message conveyed by the beautiful flowers of Genius and with true race pride feel rich in the thought that the garden is your own.



### The Free Library.

Use the "free circulating library" of your city, for all the books you may be unable to buy or not care to own. By having a card from such a library, you could easily obtain the book or books which would enlighten you and your children's minds upon various literary and musical subjects.

—J. H. T.



### Musical Clubs.

If there is no students' music club in your neighborhood, encourage the organization of one and allow your child or children membership in the same. Pupils thus coming in contact with each other will observe and learn much of value which could not be learned in any other way.—J. H. T.

## Piano Department

Conducted by  
MR. J. HILLARY  
TAYLOR

We desire to give teachers a medium through which they can exchange ideas on piano teaching and study. Instructive articles that would help teachers and students to a better knowledge and practice of their art are solicited from all sources. Write us, giving others suggestions or asking for assistance. Questions welcomed.

### THE PUPILS' RECITAL.

THE pupils' recital is an indispensable requisite in so far as a thorough musical education is concerned. Without it, students are ill-equipped and unfitted to be launched upon the sea of musical activities. Yet even today we find thousands of pupils that are studying music in various parts of the country who are never given an opportunity to appear in public in any form during their course of study, and the use and influence of the pupils' recital seems little understood by many teachers and parents. I say teachers and parents because it is their duty to provide for and demand that students be given the opportunity of gaining from these recitals, by frequently appearing upon them during their course of musical study.

Many private teachers go from year to year without giving one piano or voice pupils' recital, an occasional exception being made at the closing session in June at which time some of these teachers have a closing recital of showy nature.

The pupils' recital is one excellent feature of the conservatory system, for there they are, as a rule, given at regular intervals and from time to time all students studying at such conservatories or music schools are compelled to appear in public. The good to be derived from these recitals is manifold; first, the pupils gain in physical courage and soon overcome the fear of appearing and per-

forming before an audience. This "stage-fright" being overcome the pupil is in a fair condition to win success as a performer. Nothing is more hurtful or detrimental to the success of a student or young teacher as stage-fright: hence teachers should bear this fact in mind and arrange a series of recitals for each season. These recitals should not as a rule disturb the systematic progress of the pupils. Music and selections that the pupil has studied from time to time should be selected and worked up carefully for such occasions.

The numbers should be so arranged upon the program that they will be contrasted in regard to style, tempo, length and difficulty. Again, the program should not be too long and if programs are issued, they should be neatly printed and not disfigured by all kinds of advertisements pertaining to subjects foreign to music. The recital will also familiarize the pupils with many compositions they would not otherwise become acquainted with: hence the pupil could easily extend his repertoire with some of the pieces heard from time to time and which might best suit his needs and temperament. There is much to be learned also from coming into contact with the performers of varied temperaments and learning their style, manner and bearing at the instrument.

Lastly, I desire to speak of the educational value of the pupils' recital so far as the public is concerned. There cannot be too much music given the public if we desire them to become thoroughly able to appreciate all that is good in musical literature. The recitals afford an excellent opportunity for the parents to hear much music and to gain from listening attentively to the same. There is one feature in connection with the recital that I desire to speak upon and that is that the audience should not be talking or whispering during the playing of a number nor should people be allowed to enter the concert hall during the playing of a number. This should be looked after and enforced by the teacher or teachers in charge of such recitals.

Parents should make it a point to attend the pupils' recitals as often as possible, as it gives them a chance to encourage the young and also improve themselves musically.



Pupils' recitals should be given in a good, medium size hall, well lighted if at night, and above all one that can be well ventilated. The student under excitement needs pure, fresh air to invigorate his spirits, and those in charge should look after this matter. In this respect, the matter of over-heating the hall must be regulated through ventilation as the janitor is often unaware of the fact of how much heat he is sending through the registers.

Teachers should strive to give these recitals as much soul and interest as possible in order to solicit the interest, patronage and the support of the public. When possible secure some vocal talent to break the monotony if the recital be instrumental. The violin will come in usefully along this line.

In conclusion, I would encourage all teachers who have for any reason during the past neglected giving pupil recitals to begin this season to plan a series and interest their communities in the usefulness and influence of such recitals.



### No End to Learning.

Schuman says : "There is no end to learning." This means that one must not only constantly review that which he has learned, but that he must also continue to learn new things. Reverence that which is good in the old ; likewise keep in touch with all that is of value in the new.—J.H.T.



Money cannot pay a teacher who teaches from the heart, nor can money alone give the instructor the inspiration necessary to do his best for the student. As it is the union of the very qualities in an instructor not appealed to by money that does most for the learner, it is evident that it is not a business principal in art to labor with no other thought than for financial gain.—TAPPER.



## Club Department

Conducted by Miss Agnes Carroll

Under this heading will be given suggestive matter for club work. Organize clubs among your pupils and excite their interest in the beauty and usefulness of the literary side of the art. The department will be open for the free use of all clubs to put forth their ideas on clubs and club work. Let us hear from you.

### SECURING PIANOFORTE INSTRUCTION.

○ N Friday, October 23rd, the Washington public was given the pleasure of attending the first pupils' recital given by The Washington Conservatory of Music. While sitting there listening to the pupils as they were announced one could not help but feel how sweet it was to be there. And why? Because the ripple of those keys under the fingers of these pupils breathed forth an air so different from that one usually feels at a sometimes called "musical gathering." Would you have died away in your contentment at having been present, to thereby forget that there were so many who were not present—ah, worse yet! so many who have not yet awakened to the necessity of living in such an atmosphere.

These pupils' playing gave us the satisfaction to feel that they had been given a good foundation. It is not my intention to go any further in praise of their performance—for you know that this was their first recital and we are going to leave it to you to attend in order that you may judge for yourselves. But the proof which they poured forth of having had a good foundation laid, upon which they are now being directed to build an edifice as large as they may, brought to my mind a story told by a person who some years ago desired to secure pianoforte lessons. I will tell you this story, for I am confident there are many who are this day laboring under such



strains. These seekers desire correct tuition, but they do not entirely know when they meet it. Such are the prey of the content teachers. The following experience is an instance of such deception :—

Our friend very jovially describes her teacher as "Professor X," "I call him that because, you know, x is quite a distance down the alphabet, and might in some way compare with his distance below the real qualifications of a teacher. Oh, I thought Professor X decidedly good. The teacher I had discarded for him was in the habit of playing the piano as though it had done some serious evil and he intended to bang in its key-board. Professor X had a much better touch, he seemed more willing to forgive the key-board for any mistakes it had made. I had told him that I desired to learn correctly. I had been taking lessons but was not satisfied with my former course of training. He assured me that he was thoroughly competent to take me in hand. I ventured to add : 'I want to play not simply the notes, but to put some soul in them.'

"He said that he understood me perfectly and gave me instances of incorrectness. I was pretty well 'bluffed,' for as I said, he had a fairly good touch, for himself. However, a short while after this I began to take lessons of him. I think we might call that method he used, the 'J Method,' for there is something peculiar about that letter; it might be considered two I's. I am of the opinion that the compiler of that method thought he had accomplished enough to use the pronoun, 'I,' twice, when meditating how short he had made the road, saying : 'I—I did it.' I fancy, of course."

"But, I am sorry to say, after the first few pages he had jumped to what could be easily termed the third grade, and I am sure that if there was enough to the last part of the book to warrant any person's waste of time, it would take nothing short of a real artist to meet his requirements.

"But the 'J Method's' compiler said that between those two covers you could get all you needed and there was no surer way of becoming a performer than by the careful study of these pages. So, I thought I had struck the right chord when Professor X brought me that book.

"I began to lose confidence in my professor after a few weeks, for I discovered that he was not well acquainted with the method himself. Feeling that I was one of those persons who want to acquire entire knowledge of the art in a few months and anxious to have my confidence, he told me after a few lessons: 'Oh, you will be playing alright and able to meet the world in a few months.' Now there was one glorious thing about that 'J Method' which must not be untold, and that is that it had in it 'Schuman's Rules.' I need only to tell you that I had read them. I had, through the following of those well written talks, begun to learn of the seriousness of music, and unconsciously answered to my professor's prediction: 'I wonder when will I play to suit myself.'

"I cannot say just how that slip of the tongue affected him, but I was obliged to know that it caused him much uneasiness. Another month passed with me under Professor X's authority. I was given Chopin's waltzes, not that I was able to play them, but I felt like trying one of them. I told him I had them and he said he had played Chopin. He asked me which Chopin was it. I answered: 'Frederick.' He said that he had only played *Peter* Chopin.

"I have not yet met that gentleman in music. However, I was ordered to get out four of these waltzes in a week. I could not restrain myself and in a burst of laughter, said: 'If I get out four measures, I will be lucky.'

"I cannot help telling you that this was our climax. Professor X I was obliged to rid myself of. I learned this, which I would not have you forget: 'If I really desired to advance, it was absolutely necessary for me to travel a different road.'

The foregoing may seem to you a fairy tale but it is not without its reality. We need only to open our eyes and ears and we will find that we know many who are suffering from having been trained by Professor X and having followed the principals of the "J Method." The difference is that all do not awake as did our jovial friend; so many go on, feeling satisfied because of the flattery which is offered them. We beg of you, if you meet any of these musical students use your influence toward awakening them to the world in which they should live. Tell them they are sleeping while many are pass-

ing by. To offer this intelligence is not easily done, for as a rule these persons are well filled with themselves and their ability, but you owe it to your art to do your best with them.



### The Teacher a Guide.

The teacher is only the child's guide through his course of study: hence to have good results from your child's study, see to it that he or she studies diligently the lessons assigned by the teacher.—J. H. T.



### Beautiful Within.

Socrates said: "I pray Thee, oh Lord, to make me beautiful within." Music has this wonderful power: it will make us beautiful within, if we but study and reverence her. If we learn her she will give us the power to make others happy—hence, beautiful within.—J. H. T.





Orpheus, with his lute, made trees,  
And the mountain-tops that freeze,  
Bow themselves when he did sing;  
To his music plants and flowers  
Ever sprung—as sun and showers  
There had made a lasting Spring.

Every thing that heard him play,  
Even the billows of the sea,  
Hung their heads, and then lay by.  
In sweet music is such art,  
Killing care, and grief of heart—  
Fall asleep, or, hearing die !



## Violin Department

Conducted by Mr. Clarence C. White

Through this department we hope to unite our many violin teachers and students throughout the country: hence articles and questions bearing upon violin teaching and study are welcome from all sources.

### THE THIRD POSITION.

**A**FTER the pupils have mastered to a certain degree the first position, let us consider the third position. The third position is when the first finger on the G string produces the tone of *C* instead of the third finger as is the case in the first position. To play the *C* scale in the third position the tones are fingered as follows:—

1st finger on the C string, G; 2nd on the G string, D; 3rd on the G string, E; 4th on the G string, F. 1st finger on the D string, G; 2nd on the D string, A; 3rd on the D string, B; 4th on the D string, C. 1st finger on the A string, D; 2nd on the A string, E; 3rd on the A string, F; 4th on the A string, G. 1st finger on the E string, A; 2nd on the E string, B; 3rd finger on the E string, C.

After learning the correct fingering for this position, our attention must be called to playing *in time!* That is the principal thing when one begins the positions. The teacher would do well to play along with the pupil on another violin or on the piano, so that the pupil's ear may become sufficiently trained. One very important thing is to keep the hand in the third position and move only the fingers. See that the thumb of the left hand is kept well up on the neck about opposite the second finger. Let the fingers *all* fall like "little hammers,"—on the points.

In playing the scale, in order to get the scales perfectly, start in the first position and play the scale through to *A* on the E string

and then instead of taking that tone with the third, shift the hand to the third position and play the A with the 1st, and so on up to C in the third position—that is of course played with the 3rd.

In playing the descending scale, do not drop back into the first position but go back in the third position. By a good running practice this way, one will soon become accustomed to the fingering of the two positions together. Do a great deal of the scale playing only in the third position, however, for in that way, one becomes more acquainted with the correct tones.

During this study the bowing must be practiced just the same as was done in the first position. A good exercise to study in the third position is the first one in Kayser's Violin School. Here you also have a good study in "Shifts." However try to play this whole exercise in the third position. Practice 'shifts' separately.



## The Child's Musical Life

Under this heading will appear talks and short instructive articles of value to children and those teachers interested in their musical education.

### HOW TO PRACTICE.

Charles Lee Tracy.

THE question of making the best use of practice time is a most important one and one not generally understood as it should be. Many ambitious students desirous of making rapid progress labor under the impression that the more hours they spend at the piano the greater will be their improvement. This is a mistake; for more depends upon the quality of the practice than upon the length of the time spent at the instrument.

I fear that the word "practice" frequently gives a pupil a wrong idea. Let it be impressed upon the mind of every music student that a piano lesson should be studied with the same attention and concentration of mind that any mathematical or scientific problem would demand.

The first and most important requirement of all is this concentration, for without it the simplest finger exercise can not be practiced well.

I am of the opinion that the greatest part of piano technique and mechanics is mental, therefore each separate movement should be practiced at first with a conscious and thought-out intention until the correct use of each individual muscle becomes a sub-conscious habit. In order that the practice may never become merely mechanical the practice hour should be arranged so that mind and body come fresh and vigorous to their work. One can not practice well when the brain is tired.

If one sits at the piano too long at a time or play a passage too many times without pausing to reflect, the practice becomes mechanical and worse than useless. The time should be divided between technical work, memorizing, sight reading, new pieces and old pieces.

Nothing can take the place of routine, so a scheme should be arranged so that all the various mechanical difficulties, octaves, chords, arpeggios, octaves, trills, etc. may all received their share of attention during the week. They should be practiced in all the major and minor keys and with all varieties of touch so that the performer may accustom himself to change from one touch to another with the utmost ease and acquire the one fine shading which is the charm of the finished artist.

A few minutes should be given each day to sight reading and a certain amount of time to different passages in pieces which have been learned. When the repertoire is small all of the pieces should be practiced every day. As it grows larger a list of pieces should be made each day in the week. In this way a large repertoire can be kept in good playing condition.

In learning a new composition it should first be read through in order to get a general conception of the character and spirit of its contents. Then it should be analyzed, memorized and studied in detail practiced and dropped and then repracticed until it becomes one's very own. Only in this way can one hope to arrive at a truly artistic rendering.—THE MUSICIAN.





## EDITORIAL

### The Encouraging Outlook.

The future outlook for the success of the Negro musically is encouraging. Good choral societies and musical clubs are being organized in various parts of the country and even grand opera is receiving much attention at present. All such moves should be supported and encouraged by the general public. We as a race need a broad culture, and every art, trade or science that will add to our stock in trade in this line should be seized and utilized.

\* \* \*

There should be no city in which one could not find one or more good music clubs or choral societies. The orchestra should not be neglected either, for we can never learn how to appreciate the compositions of large form until we have good orchestras capable of interpreting intelligently the great symphonies, overtures, symphonic poems, etc. Some cities have given this form of music some attention but the attempts so far have been too feeble; we need "the right man in the right place" and the noted symphony orchestra will come forth. This will be an impossibility until we so educate the musical appreciation of our public that the average music-lover will be willing to buy tickets for and contribute to the support and maintenance of such organizations. We are not very likely to support an enterprise whose aim and usefulness we do not appreciate. This is why we advocate the organization of musical clubs, societies, etc. Through such efforts our people are brought into close contact with music, hence will learn much about its use and influence.

\* \* \*

The Negro Music Journal rejoices in the musical progress of the race in any direction that tends to uplift our people musically and we will willingly publish the doings of all music clubs and choral societies or any other worthy musical organizations that might be organized or are now existing. Let us know where you are; what you are doing; what you are endeavoring to accomplish; what obstacles you have had to overcome, or any other information that will throw any light on the subject. We accomplish and succeed through doing; so we should strive to DO

intelligently that to which we may turn our hand. We have advanced in general education very rapidly since our emancipation and the reason can be traced to our having realized the importance of having many schools in which our youth could be trained. These schools were few, rude and small at first but with time they have grown in number, in size and some of them turn out as fine students as any other educational institutions. So will it be with music; we must have many schools, teachers, clubs, societies, orchestras, etc., devoted to the honest and real development and preservation of the musical art if we are to become a great people musically. Things are favoring us along this line, because we are advancing along the industrial and business lines; this is why our great industrial educators and workers like Booker T. Washington and many of his followers should not be persecuted. We must have a firm foundation based on the industrial and business pursuits in order to succeed artistically. We need money; we solicit money when we desire to advance musically and unless the common people engage in the money making pursuits on what foundation will we artistic people stand? Common sense must be used in all these matters and I have learned that not one of the great industrial men hate music or any of the fine arts. They are all laboring to one end, the true educational advancement of the race. We need broadness of culture, liberality in our attitude toward our brethren and an unselfish desire to put our musical art on a firm and lasting foundation.





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## MUSICAL NOTES

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The production of "The Crucifixion" by the Lincoln Temple Choir, Washington, D. C., October 23, was quite a success. The attendance was very large there being hardly standing room. The chorus work on a whole was good, the tenor section being a little weak. The bass solo, The Agony, was well sung and the tenor aria, The Majesty of the Divine Humiliation, was nicely rendered. The male choruses were very well sung. In the chorus, The Appeal of the Crucified, the beautiful climax reached upon the word "crucify" was forcefully rendered with great emotion and religious feeling. Mr. Clarence C. White assisted with the violin while Miss Mary Europe did efficient work at the pianoforte. Mr. White favored the audience with a "Romance" by Massenet.

The S. Coleridge Taylor Choral Society of Washington, D. C. is busy rehearsing Hwatha with a view of giving it in Baltimore some time soon. The occasion promises to be a bright one and the prospects are that the production will be an improvement on the one given in Washington last season.

It is reported that Mr. Joseph H. Douglass, the violinist, appeared lately in Indianapolis, Ind., with much success.

Mr. Maurice J. Brooks, who has been a student of The New England Conservatory of Music for the past six years, is now in Washington and announces his intention to become associated permanently with the musical interests of the city. His teacher, Mr. H. N. Redman, speaks in high terms and quite enthusiastically of the achievements of this young man. Mr. Brooks opens his studio at 1212 Linden St., N. E., and will be pleased to accept pupils for the pianoforte.

The Burleigh Choral Society is busy at rehearsals, preparing works for its first public concert to be given about next April.

### Washington Conservatory Notes.

The Conservatory Board has made arrangements with Mr. Jessie Gerald Tyler, a colored pianist of note, to give a piano recital November 17th at the Lyceum Hall. Admission will be 35 cents.

The Conservatory gave its first pupils' recital on October 28th which was quite a success, considering it to have been first of a series that will be given from month

to month. Most of the selections were well rendered and the audience which was a select one showed its appreciation by liberal applause. The recitals will be free to students, parents and music lovers. Mrs. Gabrielle Lewis Pelham in a few choice words welcomed the audience and greeted the students. After briefly stating the meaning of the word "conservatory," and giving the object of the school, she drew inspiration from several pictures that adorn the walls. She pointed to Wagner and spoke of the great German master as having revolutionized the presentation of music rather than music itself; and of Beethoven as the Shakespeare of music and how even after his deafness the great harmonies stirred his soul and fought for utterance; and of Schumann and his musicianship, the attitude of his father towards the art and the triumph of the master over all obstacles. She then touched sacredly the memory of Mozart as portrayed through the Requiem Scene. After speaking of the several masters she ended by inviting the audience to view the many pictures and portraits of the great musicians that adorn the walls and make themselves at home.

The program follows :—

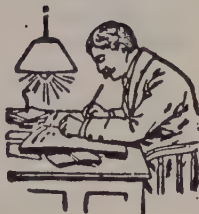


The Washington Conservatory of Music. Oct. 23, '23.

### ... Pupils' Recital...

Tarantella	- - -	Stephen Heller
	Miss Bessie Burke.	
a In the Forrest	- - -	P. Goernes
b Polonette Dance	- - -	Emil Otto
c In the Country	- - -	Gustav Lange
	Mr. Thomas E. Taylor.	
a "Au Matin," Op. 88	- - -	Godard
b Morceau in A-flat	- - -	Wollenhaupt
	Miss Beaul Patterson.	
a Serenade	- - -	Moskowski
b Herf Dance	- - -	Chaminade
	Miss Louise Howard.	
a Giants	- - -	Rogers
b Rayon D'or, (Golden Light)	- - -	Macks
	Miss Ruth Grimshaw.	
"Last Hope"	- - -	Gottschalk
	Miss Helen Rose.	
a Galatia	- - -	Jensen
b Octave Study	- - -	Kullak
	Miss Mamie White.	

## PERIODICAL REVIEWS.



**MASTERS IN MUSIC** for October contains a very complete sketch of the life and works of the great tone poet Beethoven, with an excellent portrait. The compositions that represent his creative genius contained in this issue are: The Largo and Minuet from the 6th Sonata, op. 10, no. 3; the Pathétique Sonata, op. 13. 1st movement; the Funeral March from the 12th Sonata, op. 26; the Adagio and Allegretto from the Moonlight Sonata, op. 27, no. 3; the Scherzo from the 18th Sonata, op. 31, no. 3. Those who are not acquainted with this fine monthly magazine should send 20 cts. for sample copy to Bates & Guild Co., Publishers, 42 Chauncey St., Boston, Mass.

**THE MUSICAL RECORD AND REVIEW** for November among other interesting and instructive articles contains: "The Habit of Listening," J. Cathrine McDonald; "Specialization and Culture," W. F. Gates; "Fundamental Technic for the Piano," Frederick S. Law; "Workright vs. Birthright in Music," Mrs. S. Olin Johnson, and "Never," Frederick Stevenson. Piano music: Spinning Wheel, Anton Schnoll; Scherzo, H. Engleman. Also two songs: Harvest Feast, P. A. Schneckner, and I Arise From Dreams of Thee, J. P. Marshall.

**THE MUSICAL WORLD** for October contains among other articles: The Search for the Present, Arthur Farwell; The Power of Work, Fay Simmons Davis; Some Songs for Students, Harold L. Butler; The Force of example, Henry C. Lahler and The Modern Pianist's Method, F. P. Currier. Songs: The World of Light, H. J. Stewart, and The Night has a Thousand Eyes, Frank E. Sawyer. Piano: La Gracieuse, Ludwig Mendelssohn, op. 88; Minuetto by Padre, G. B. Martini; Bon Jour! (Good Morning), Alessandro, Longo, op. 7, no. 3.

• **THE ETUDE** for October contains among other articles: The Piano Student's Problem, Edward Morris Bowman; What Constitutes a Musical Community, a symposium by Wm. Benton, Waldo S. Pratt, J. W. Jendwine and W. F. Gates. Lessons in Phrasing, Percy Goetschius; What a Music Teacher Ought to Know, W. S. B. Mathews. Piano: Cleopatra, Intermezzo, H. W. Petrie; Ballet March, P. Gi-

orza, My Dainty Lady, Christian Kriens; Slumber Song, L. Arkadieff; Poeme Du Souvenir, Heinrich Hofmann, op, 34; Valse Bluette, James H. Rogers; In Measured Tread, Edmund Parlow; Sweet Flattery, P. A. Schnecker. Songs: Hoping, Geo. Lowell Tracy, and The Parlor of Dreams, Robert Coverley.





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